



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October
2008



Conference on African and Afro-Caribbean
Performance, see p.21

UPCOMING EVENTS

17 David Simon, writer and creator of "The Wire"

18 Una's Lecture: Quentin Skinner

23 Seymour Hersh, Pulitzer Prize-winning journalist



Depth of Field Film + Video
Series, see p.27

TOWNSEND NEWSLETTER

The Doreen B. Townsend Center for the Humanities
at the University of California, Berkeley

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Spanish, and Rhetoric

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SEPTEMBER/OCTOBER 2008

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TOWNSEND CENTER FOR THE HUMANITIES

University of California
220 Stephens Hall, MC 2340
Berkeley, CA 94720-2340

TEL.: 510/643-9670

FAX: 510/643-5284

EMAIL: townsend_center@ls.berkeley.edu

WEB: <http://townsendcenter.berkeley.edu>

Welcome!

ON SEPTEMBER 5, 2008, THE TOWNSEND CENTER WILL OFFICIALLY BEGIN THE ACADEMIC YEAR WITH OUR ANNUAL RECEPTION FOR FACULTY, FELLOWS, AND FRIENDS. PLEASE JOIN US FOR WINE AND HORS D'OEUVRES, MUSIC, AND CONVERSATION AT 7 P.M. ON THE TERRACE OF STEPHENS HALL!



We are looking forward to a year of new programs and events in addition to our ongoing activities. Some of our major events will follow soon after the September reception. Author, journalist, and television writer-producer **Dave Simon** of the HBO series “The Wire” will speak on “The Audacity of Despair” on September 10 as part of the Center’s *Forum on the Humanities and the Public World*. The very following week Professor **Quentin Skinner** of Cambridge University and Queen Mary College, London, will deliver this year’s Una’s lecture, entitled “The Genealogy of Liberty.” Also in September, Uni-

versity of Cambridge economist **Anthony Lawson** will hold a Townsend-sponsored residency in the philosophy department. Professor Lawson, the academic leader of the School of Critical Realism in the Methodology of Economics, will deliver a lecture at the Center in late September. In October the *Forum on the Humanities and the Public World* and Cal Performances will co-sponsor a talk by Pulitzer Prize-winning journalist **Seymour Hersh**. In Spring 2009 we will host **Tzvetan Todorov** (“Memory, a Remedy for Evil”) and South African artist **William Kentridge**, who will be appointed Avenali Chair in the Humanities.

We continue the second year of our **Project on Disciplinary Innovation: Course Threads**, funded by the Mellon Foundation. The first “threads” were inaugurated last spring by groups working on “Cities, Historical and Modern,” led by Professors Olga Matich and Jesus Rodriguez-Velasco, and on “Cultures in Transit,” led by Professors Charles Briggs and Deniz Gokturk. An overview of aims and goals of the “Course Threads” project is available on the Townsend Center website. We are encouraging faculty proposals for new interdisciplinary “threads,” with funding available for spring, 2009.

This year we will introduce a major new effort to stimulate collaborative interdisciplinary research and teaching: the **Collaborative Research Seminars**. By arrangement with the Divisions of Arts and Humanities and Social Sciences, Berkeley faculty will now be able to propose and participate in teaching collaborative graduate seminars under the auspices of the Townsend Center. Our immediate goals are to take advantage of the breadth

of high-level faculty expertise at Berkeley in order to address large, cross-disciplinary topics; to expose advanced graduate students to forms of collaboration not usually found within the humanities or social sciences; to stimulate the development of new areas of research; and to open paths of inquiry about questions that are simply too large to be confined within disciplinary boundaries. More detailed information is available on page 8 of this issue of the Newsletter and on the Townsend Center website.

Through December, 2008, the walls in the Center will display “Vanishing (Portraits) the collaboration of photographer **Stephen Sharnoff** and Professor of French **Suzanne Guerlac**: the exhibit interlaces texts on time and memory with photographic images of memorial portraits from the cemeteries of Southern France. Neuroscience graduate student and painter Julie Opperman will concurrently exhibit “Portals” a collection of small watercolor paintings. In these paintings, Julie borrows imagery from textile patterns, wallpaper designs, and other decorative arts, creating a collage of these elements that draws the viewer into an imaginative world of colors, patterns and shapes. In addition, the lobby monitor at the Center will display

images drawn from works in our *Depth of Field* video series, now in the curatorial hands of graduate student **Kris Fallon** (film studies).

Photo by Paul Schrader/HBO



We also begin the year with three new appointments to the Townsend Center Faculty Advisory Committee: Professors **Daniel Boyarin** (Rhetoric and Near Eastern Studies), **Kaja Silverman** (Rhetoric and Film Studies), and **Michael Watts** (Geography). We also welcome three new members to the Townsend Center staff: **Julie Van Scoy** (front office and events assistant), **Rachel Mullis** (fellowships coordinator) and **Angela Veomett** (web and communications specialist). Finally, a word of thanks: to Dean of Arts and Humanities **Janet Broughton** for her ongoing enthusiasm about the Center’s activities and for her institutional support; and to Associate Director **Teresa Stojkov** and to Financial Manager **Josh Levenson**, who worked tirelessly over the summer to get ready for the new academic year.

I look forward to seeing you all and wish you the best for the coming academic year.

Cheers!

Anthony J. Cascardi, Director

What Makes Culture Black?

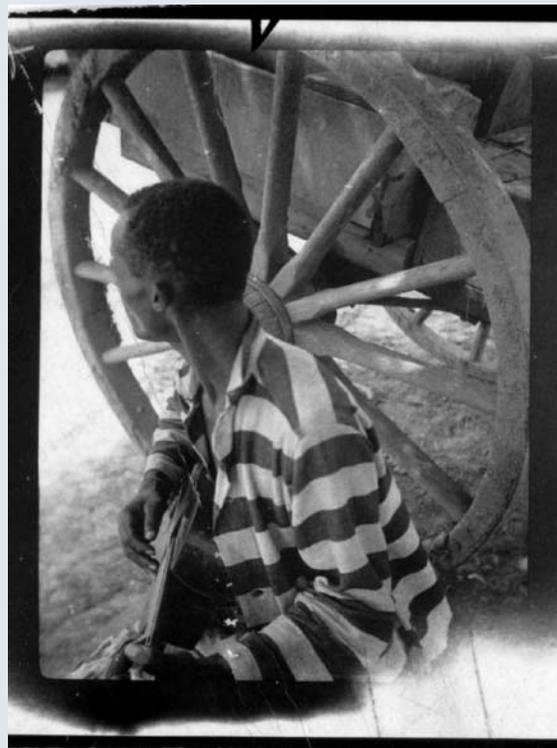
by Bryan Wagner

MAYBE THE GREATEST CHALLENGE IN WRITING ABOUT BLACK VERNACULAR AESTHETICS IS REMEMBERING THAT AFRICA AND ITS DIASPORA ARE MUCH OLDER THAN BLACKNESS. BLACKNESS DOES NOT COME FROM AFRICA. RATHER, AFRICA AND ITS DIASPORA BECOME BLACK AT A PARTICULAR STAGE IN THEIR HISTORY.

It sounds a little strange to put it this way, but the truth of this description is widely acknowledged. Blackness is an adjunct to racial slavery. No doubt, we will continue to discuss and disagree about the factors that made blackness imaginable as well as the pacing of their influence. That process is quite complex, mixing legal doctrine from ancient slave systems with customs from the history of enslavement between Christians and Muslims to produce a new amalgam that would become foundational to the modern world. Blackness is a modern condition that cannot be conceptualized apart from the epochal changes in travel, trade, communication, consumption, industry, technology, taxation, labor, warfare, finance, insurance, government, bureaucracy, science, religion, and philosophy that were together made possible by the European systems of colonial slavery.

Due to this complexity, we will likely never be able to say with certainty whether blackness starts before or during the sugar revolution, or consequently whether slavery follows from racism or racism follows from slavery. We can say, however, what blackness indicates: existence without standing in the modern world system. To be black is to exist in exchange without being a party to exchange. Being black means belonging to a state that is organized in part by its ignorance of your perspective—a state that does not, that cannot, know your mind. Adapting a

formula from the eve of decolonization, we might say that blackness indicates a situation where you are anonymous to yourself. Reduced to what would seem its essential trait, blackness is a kind of invisibility.



Alan Lomax, Prisoner with guitar, at compound no. 1, Angola, Louisiana

Taken seriously, these facts about blackness are enough to make problems for anyone who wants to talk about blackness as founding a tradition. Conceptualized not as a shared culture but as the condition of statelessness, blackness would seem to deny the perspective that is necessary to communicate a tradition. To speak as black, to assert blackness as a perspective in the world, or to argue the existence of the black world is to deny the one feature by

which blackness is known. For this reason, it is impossible to speak as black without putting yourself into an unavoidable tension with the condition you would claim. Speaking as black can mitigate your condition, or make you into an exception or credit to your condition, but it cannot allow you to represent your condition, as speaking is enough to make you unrepresentative. You can be clean, articulate, and also black, but to be all these things at once is to admit to a life scored by its division (or its doubleness).

From *Somerset v. Stewart* (1772), there comes a line of thought that denies these facts on the grounds that individuals are audible to one another in nature before there is a law to intercede between them. The politics in this line is often communicated as a chiasmus about persons made into slaves and slaves made into persons, a trope whose limitation lies in the fact that it takes for granted a term (“person”) that is unevenly intelligible in the natural rights lineage that determines what blackness means. By returning to that lineage, and in particular to the symbolic scene where the enemy combatant is made into the slave, I believe that it is possible to think harder and better about the predicament of the ex-slave, without recourse to the consolation of transcendence.

I have just completed a book that addresses this predicament by reconsidering some of the foundational myths that have been crucial to the documentation of the black vernacular tradition. In thinking again about W. C. Handy hearing the blues on a train platform in Mississippi, Buddy Bolden experiencing the drumming at Congo Square, and John Lomax bringing his wax cylinder recorder into the southern penitentiary, my aim is not to propose a canon or to suggest that these cases are representative in the sense that many have presumed. On the contrary, I am hoping for something like the opposite: to name the blackness in the black tradition without recourse to the myths that have made it possible up to this time to portray the tradition as cultural property. My

book charts an alternative history for the black tradition by interpreting these foundational myths against their grain. In my argument, the songs and stories that are conventionally framed by these myths as evidence for cultural continuity are understood instead as encoding the creative activity of self-predication, an activity that is necessarily engaged with the ontology of natural rights.

By taking seriously the emergence of black tradition from the condition of statelessness, we can learn a lot about the songs and stories that were preserved by cultural collectors like Handy and the Lomaxes: why, for instance, certain recognizable speaking positions are assumed (criminal, beggar, outcast) when the tradition stoops to dramatize its own perspective, or why the topos of warfare appears across the tradition in the service of a critique of law, or why the grain of the black voice is often suggested, even inside its own tradition, to approximate noise. Contrary to the notion that the perspective in the black tradition is foreclosed by the ethnographic norms that condition our knowledge of its history, I am arguing that it is possible to represent its contours by tracking its engagement with the legal idiom of natural rights, an idiom that is largely designated “police” when it is assimilated by Anglo-American jurisprudence in the eighteenth century. The law of police does not supply evidence for uninterrupted contact, or scenes where we can see the torch being passed, but it does offer cues that are sufficient to lead us back through accumulated layers of anthropological description to points where we can observe the black tradition explicitly invoking the historical language of natural rights as an index to its own formal development.

Bryan Wagner is an assistant professor in the English Department and a former Townsend Center Fellow (2007-2008). His forthcoming book is *Disturbing the Peace: Black Culture and the Police Power after Slavery*.

Digital Humanities Notebook

PROJECT BAMBOO IS A MULTI-INSTITUTIONAL, INTERDISCIPLINARY EFFORT THAT BRINGS RESEARCHERS IN THE ARTS AND HUMANITIES TOGETHER WITH COMPUTER SCIENTISTS, INFORMATION SCIENTISTS, LIBRARIANS, AND CAMPUS INFORMATION TECHNOLOGISTS TO TACKLE THE QUESTION: HOW CAN WE ADVANCE ARTS AND HUMANITIES RESEARCH THROUGH THE DEVELOPMENT OF SHARED TECHNOLOGY SERVICES?

Why call this “Bamboo?” In the natural world, bamboo is a highly flexible organic material that serves multiple purposes: it can live as a single stalk on a desk or grow into renewable forests; be used for constructing buildings or decorating them; serve as hardwood for floors or be made into material as supple as cloth; it is configurable, sustainable, and reliable. Project BAMBOO aims to make digital technology as flexible, versatile and sustainable for humanists.

With major funding from the Andrew Mellon Foundation, a group of humanists, computer scientists, IT professionals, and librarians from U.C. Berkeley and the University of Chicago are leading an 18-month planning and community design project to map out scholarly practices and common technology challenges across the humanities, and to discover where a coordinated, cross-disciplinary development effort may best foster academic innovation. Broad input into the BAMBOO planning is being drawn from individuals who represent a diverse range of institutions (small



liberal arts colleges to research universities), professional backgrounds (faculty, librarians, researchers, I.T. leaders, and technical specialists), and regions. Along with the Dean of Arts and Humanities, the Townsend Center has a place through its Director on the joint Berkeley-Chicago BAMBOO Leadership Council. Discussions are underway to conduct a BAMBOO pilot project at the Townsend

Center in conjunction with our own creation of a “virtual research laboratory” for humanists at Berkeley.

Findings from all the BAMBOO workshops and pilot projects will inform planning, development, and implementation of new digital tools for humanists. As was the case with JStor and ArtStor, though across a far broader range, the BAMBOO project leaders intend to create services with which any faculty member, scholar, or researcher can use and reuse content, resources, and applications, no matter where they may reside, what their

particular field of interest, or what local support may be available to them. The final outcome of the planning phase, projected for roughly a year from now, will be a detailed argument and blueprint for the BAMBOO implementation program.

To find out more, to comment on Project BAMBOO, or to read the proposal in full, please visit <http://projectbamboo.org>



Program News



ANNOUNCING THE COLLABORATIVE RESEARCH SEMINARS SPONSORED BY THE TOWNSEND CENTER FOR THE HUMANITIES

The Townsend Center for the Humanities announces a new series of Collaborative Research Seminars for faculty and graduate students in the humanities and related disciplines. The seminars are designed to direct Berkeley's unique intellectual resources toward large, cross-disciplinary topics, and to encourage collaborative work among faculty and advanced graduate students. Examples of topics that might meet these goals are "Hemispheric Identities," "Time and Experience," "Biology and Politics," and "Cultural Production."

A Collaborative Research Seminar may be proposed by any two Berkeley faculty members representing different departments. At least one of the two conveners must be from a department within the Division of Arts and Humanities; the other may come from any department or school at Berkeley. The seminars themselves will be team-taught on a larger scale, by a group of 6 faculty, including the 2 conveners. Enrollment will be open to

graduate students in the third year of study or beyond, to form a total seminar of approximately 18 participants, faculty and students combined. Departments whose faculty will teach the seminars will count participation as the equivalent of one graduate level course. (They may do this by assigning the faculty member to a 298, 299, or other suitable course number, according to departmental and divisional policies.) Student enrollments will be apportioned to the departments of participating faculty, or to their home departments in the case that their department is not represented among the faculty.

Each pair of conveners will receive an award of \$10,000 to be used for the development of course materials, teaching assistance (e.g. GSR or work-study help), intellectual enrichments (e.g. visiting speakers), or in any other way that is consistent with the aims of the research seminar and with University policies. A budget will be requested prior to the launch of the seminar. The Townsend Center will schedule and host the meetings of the seminar and will provide basic web support for the group, including administration of a dedicated course website that can later be expanded.

Proposals for the 2009-2010 year will be accepted in November 2008. Please visit our web site for application guidelines and deadlines.

Townsend Fellows 2008-2009

The Townsend Fellows group is the longest-running of all the Center's programs. The program supports the research of assistant professors and graduate students who

are at the dissertation stage. Throughout the year, the fellows meet weekly for discussions and peer review of their research in progress.

The group is made up of three assistant professors and seven graduate students. In 2008-2009, we also count on the participation of five senior faculty and a Museum Fellow.

Assistant Professor of English **Kathleen Donegan** is using literature to correct a one-sided view of early U.S. history as either an Anglo-American triumph or a Native American tragedy. Her book project, "Seasons of Misery: Catastrophe and the Writing of Settlement in Colonial America," examines the focus on suffering in texts issuing from the first English settlements in North America and the Caribbean. English settlers of the Roanoke, Jamestown, and Plymouth colonies reported highly traumatic experiences, as confirmed in accounts by bonded servants, African slaves, and Native Americans. The English accounts documented more than personal suffering. In Donegan's view they also gave settlers a way to confront and legitimize the violence that permeated their lives, and thus made it easier to bear by proving their capacity to survive. Their tales of misery contrast sharply with reports of debauchery during the English conquest of Barbados that Donegan also examines.



The research of Assistant Professor of Law **Melissa Murray** sheds light on a powerful controversy in the United States today: the legal definition of marriage. Murray is investigating how marriage has influenced the criminal justice system, and how criminal law has dictated the patterns of intimate life in the U.S. since the 19th century.

Combining legal and social history, her project "Marriage as Punishment: The Intersection of Criminal Law and Family Law" looks closely at sexual practices legitimized by family law as the entry to marriage. To reinforce the social norms underlying these practices, criminal law prohibited bigamy, incest, sodomy, and other acts deemed a threat to marriage. In turn, marriage served as a defense against specific sex crimes. As Murray explains, family and criminal codes worked together to "protect marriage as the licensed site of sexual activity and to characterize sexual relationships outside of marriage as non-normative, deviant, and socially destructive."

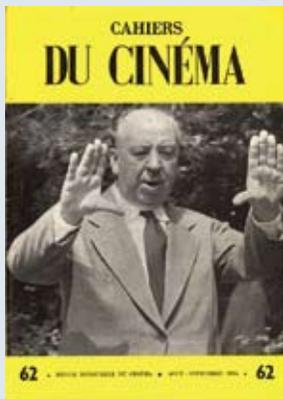
In "Mobile Republics: Postnational Itineraries of Authorship between India and the Caribbean," Assistant Professor of English **Gautam Premnath** aims to redirect how postcolonial literary criticism construes the author's relationship to state power. He focuses on the influential body of work produced by contemporary Indian writers working in English, highlighting their often tense relationship with received narratives of Indian nationalism, and showing how their positions and attitudes invoke ideologies of authorship generated in Indian diasporic writing. Focusing on one especially significant diasporic context, he shows how Indo-Trinidadian writers of the 1950s and 60s cultivate distinct forms of critical detachment from ascendant Caribbean nationalism, and traces how these eventually come to authorize a new postnationalist dispensation in Indian writing. At the core of the project is an account of how V.S. Naipaul's exilic mode of authorship is adopted and recirculated by Indian writers like Amitav Ghosh. But Premnath also discerns a "counternational" tendency in Trinidadian writers like Sam Selvon and Indians like Arundhati Roy, which has the potential to renew and reinvent national agendas in both India and the Caribbean.

Elizabeth Gand is writing the first comprehensive study of one of America's greatest living photographers. Gand's dissertation in Art History, "Wild Child: Helen Levitt's

Photographs and Films,” explores Helen Levitt’s depiction of working class life in her native New York, particularly her images of children at play. Levitt’s fascination with children—for which she first gained recognition in 1943—reflected a trend shared by many contemporaries in the 1930s. In 1938, the United States Congress passed the Fair Labor Standards Act to prohibit child labor, and the anti-war movement published photographs of children killed in air raids as well as drawings by young war survivors to mobilize public opinion against Germany’s expanding Third Reich and Spain’s Civil War. Gand relates Levitt’s concern for the vulnerability of children to such public displays of lost innocence. By situating Levitt in this way, Gand offers insight not only into one artist’s development, but also into the affective history of childhood in the United States.



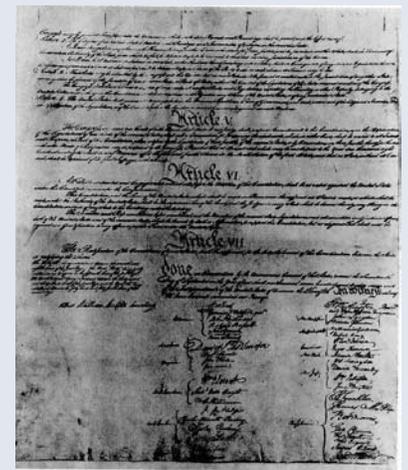
According to **Jonathan Haynes**, Western Europe looked to American cinema to reinvent itself following the devastation of World War II. Haynes’s dissertation in Rhetoric/Film Studies, “A History of Water: The Cinema in the Mid-Atlantic, 1958–1983,” conceives of this relationship as a “mid-Atlantic object” that aided cultural exchange rather than cultural imperialism. “The cinema was a



place,” Haynes writes, “where Europe looked at America looking at Europe. For example, François Truffaut’s writings about Hitchcock ... helped to re-establish Paris as the ‘cultural capital of the world.’” The relationship declined in the 1970s in tandem with

the close of the so-called “American Century,” a period between the Spanish American War and the Vietnam War when the United States enjoyed a reputation for freedom. Haynes focuses on the French New Wave, New German cinema, and Francis Ford Coppola’s Zoetrope experiment in the 1980s. By way of contrast, he considers how New Taiwanese directors re-imagined French cinema in the 1980s and 90s just as Western European filmmakers had re-imagined American cinema in previous decades.

Jack Jackson grapples with one of the most pressing questions in American politics over the past eight years: What constitutes lawful action? His dissertation, “Critical Legal Theory Against Dark Times,” examines the thin line separating law and politics today. Combining his doctoral training in Political Science with his prior experience as an attorney, Jackson challenges ideological discourse (both Right and Left) that reduces law to a “crude and simple” politics. Such rhetoric denies differences in the order and magnitude of political acts whether they are lawful or not, and can grant a semblance of legality to anti-constitutional powers. At the same time Jackson criticizes the view that the law should be entirely distinct from politics, instead arguing for a blurred distinction between them. His argument rests on analysis of



a new phenomenon that he calls “law that is not a law but also not lawless.” His examples include *Bush v. Gore* (which was not supposed to set a precedent), the doctrine of unilateralism in the invasion of Iraq, the “due-process procedures” of Guantanamo Bay, the “legal interpretations” of torture, and the congressional “law” in the Terri Schiavo case.

Linking politics with literature, **Cody Marrs** (English) examines the relationship between temporal experience and the formation of the United States between the Revolution and Reconstruction. His dissertation, “American Velocities: Capital, Slavery, and the Chronopolitics of Early U.S. Literature,” compares disparate concepts of time in works by European American writers of the Revolution, African American narrators of slavery, Transcendentalists, and post-Civil War poetry by Walt Whitman and Herman Melville. Probing the politics of time, Marrs challenges the accepted notion that nationhood depended on a standardized concept of time in print culture. Instead, Marrs identifies several disparate temporalities in the texts he studies. He attributes these differences to political and social factors, particularly contradictions caused by regional differences, capitalism, slavery, and racial segregation.

Using economics to support cultural analysis, on the other hand, is **Annie McClanahan’s** dissertation in English, “Salto Mortale: Narrative, Speculation, and the Chance of the Future.” McClanahan’s title references Marx’s *salto mortale* or “fatal leap,” which describes the risk between a commodity’s potential and actual value in the marketplace. McClanahan combines her literary training with historic and current market theory in order to theorize the relationship between narrative form and the future.

Central to her argument are the pivotal changes that have



occurred across the world since 1989, and notions of history developed

during the Cold War and since 9/11. She attributes the rampant concern today to predict the future—especially in speculative finance and political ideology—to the acceleration of capitalism. The purpose of her proj-

ect, however, is not to analyze economic trends, but to consider how narrative patterns shape social content. In contemporary novels and films, for example, she identifies structural devices (like foreshadowing) that enrich the way the future can be conceived.

Robert Raddock introduces politics to the study of India’s spiritual roots. His dissertation in Southeast Asian Studies, “How to Read like a Renunciant: Shankaracarya’s Commentary on the Brhad Aranyaka Upanishad,” reevaluates the reception of the oldest Sanskrit text seminal to Hinduism. Compiled in the 5th century BCE, the Brhad Aranyaka Upanishad was interpreted in a radical manner in the 9th century by Shankaracarya, the most famous exponent of Advaita Vedanta philosophy. Shankara urged the male Brahman reader to renounce village life and go into the forest to contemplate the oneness of the self and world spirit. Shankara’s message, Raddock explains, has made him into an icon of Hinduism and India in the sense he is seen as “world-renouncing, apolitical, and idealist.” Raddock revises this image by pointing out the existentialist and political content of Shankara’s commentary, arguing that he shares with ancient Roman and Greek philosophers (especially Socrates) the view that philosophical discourse cannot be divorced from philosophy as a way of life.

By combining research on maps, religion, and sexuality, **Karl Whittington** seeks to rescue Opicino de Canistris from his marginalization as the “psychotic artist” of the Italian Middle Ages. Whittington’s dissertation in Art History, “The Body-Worlds of Opicino de Canistris, Artist and Visionary (1296–ca. 1354),” presents the first art-historical study of Opicino’s works in over seventy years. In his triple role as artist, cleric, and scribe, Opicino combined expertise in drawing maps (*mappaemundi* and portolan sea-charts) with personal visions of God that he attributed to divine revelation. His art depicts fantastical bodies, which Whittington calls “body-worlds,” that serve as topographical maps. Endowed with racial, moral, and

gender identities (male, female, dual sexed, or androgynous), these body-worlds convey both real and mystical or religious meanings. Whittington argues that Opicino's portolan charts also contributed to the development of linear perspective, though they depict light from God's point of view rather than the human eye.



Lucinda Barnes, Chief Curator and Director of Programs and Collections, Berkeley Art Museum and Pacific Film Archive, did graduate work at USC on the development and evolution of Constructivism, from its inception in Russia in the early 20th century to its propagation throughout Europe and the US between WWI and WWII. Her BAM/PFA exhibition *Measure of Time* explored some of these themes, extending her investigation to later 20th century art as well as works involving new and experimental media. In addition, Barnes has organized a wide range of exhibitions focusing on the strength and scope of Berkeley Art Museum collections, including *Turning Corners* (an exhibition focusing on aspects of innovation and experimentation); *Near and Far* (looking at world art of the nineteenth century); *The Subject is Art: 1400-1800*; *Fast Forward* (an exhibition highlighting recent acquisitions), and *Hans Hofmann: The UC Berkeley Art Museum Collection*, which is touring nationally and internationally.

Senior Fellows

John M. Efron is the Koret Professor of Jewish History and Director of the Institute for European Studies. He earned a Ph.D. in history from Columbia University in 1991 and taught at Indiana University for ten years before joining Berkeley's History Department in 2001. A specialist in the cultural history of German Jewry, his work has largely focused on the relationship between medicine and

the formation of modern Jewish identity. He has published numerous articles on these issues in addition to the books *Medicine and the German Jews: A History* (2001). He recently completed a new volume, *The Jews: A History*, of which he was the general editor and author of the section on the modern Jewish experience. He is currently at work on a new study, provisionally titled, *Orientalism and the Jews in the Age of Emancipation*.



A member of the Philosophy Department since 1988, Professor **Hannah Ginsborg** holds a Ph.D. in philosophy from Harvard (1989). Her research focuses on Kant and issues in contemporary epistemology and philosophy of mind. Her publications include *The Role of Taste in Kant's Theory of Cognition* (1990) and her forthcoming *The Normativity of Nature: Essay on Kant's Critique of Judgment* (Oxford UP). The latter will present a selection of her numerous articles on Kant's aesthetic theory, philosophy of biology, and theory of judgment. Recently she has written about the content of perceptual experience, the question of whether experiences can be reasons for belief, rule-following, and the ontology of concepts.

Assistant Professor **Kinch Hoekstra** is a political theorist in the Department of Political Science and the Jurisprudence and Social Policy Program of the Law School. He recently joined the Berkeley faculty from the University of Oxford where he earned a Ph.D. in philosophy in 1998 and subsequently worked as Lecturer in Philosophy and Fellow and Tutor in Ancient and Modern Philosophy. His research focuses on the history of political thought up to 1700. He has published many articles on Thomas Hobbes, including analyses of his conceptions of philoso-

phy, prophecy, natural law, tyranny, democracy, mixed government, political obligation, and the rationality of obedience to the law. He has two books forthcoming from Oxford University Press: *Thomas Hobbes and the Creation of Order* (2009) and a two-volume critical edition of Hobbes's translation of and commentary on Thucydides.

A leader both in university administration and the study of American popular culture, Professor **Donald McQuade** has authored and edited many books on writing, American literature and advertising. He served as the General Editor of *The Harper American Literature* as well as co-wrote the popular textbook *Seeing & Writing* (2000), which focuses on shifts in writing and research methods in contemporary education — as well as on the interface between written and visual culture. McQuade has held several senior leadership positions on campus since joining the English Department in 1986. Most recently he served as vice chancellor for University Relations for eight years before returning to teaching and research in spring 2008. He is currently at work on a new edition of *Frederick Winslow Taylor's Principles of Scientific Management* as well as on a book entitled *The Culture of Efficiency*, which assesses the impact of Taylor's principles on twentieth-century American culture.

Professor **Kate van Orden** joined Berkeley's Music Department in 1996. A specialist in cultural history, she has published many articles and book chapters on French vernacular culture and the Renaissance chanson. Currently Editor-in-Chief (2008–10) of the *Journal of the American Musicological Society*, she previously edited the



volume *Music and the Cultures of Print* (2000). The research for her other book *Music, Discipline, and Arms in Early Mod-*

ern France (2005) prepared her to reconstruct a famous equestrian ballet that was performed for the engagement of Louis XIII in 1612. Her book won the Lewis Lockwood Award from the American Musicological Society, and the ballet received its modern premiere under her direction at the Berkeley Festival of Early Music in 2000. Also a bassoon player, Van Orden has performed in concerts across North America and Europe and has over forty CDs to her credit.

Associate Professor Fellowships 2008-2009

The Associate Professor Fellowships enable three associate professors to devote the spring term to a research project of their choosing. Each applicant is also asked to propose a counterpart researcher—in any department, discipline, or school other than the applicant's own—with whom he or she would value regular conversation. The applicant and counterpart may or may not have worked together previously. The Associate Professor Fellows meet during the spring semester of the fellowship year. Within three years of the completion of the grant, it is expected that the Fellow will teach an undergraduate course related to the project (an interdisciplinary seminar or a junior seminar) or propose another kind of learning opportunity for undergraduates.

Kristin Hanson, English

Project: An Art that Nature Makes: A Linguistic Perspective on Meter in English

Susan Maslan, French

Project: Citizen-Human: A Genealogy of the Subject of Human Rights in France, 1640-1795

Paula Varsano, East Asian Language and Cultures

Project: Coming to Our Senses: Locating the Subject in Traditional Poetry and Poetics

Departmental Resident Fellows 2008-2009

Funded by the Avenali Endowment, the Departmental Residencies are intended to support month-long visits by scholars, writers, and artists, and others with whom Berkeley faculty and students might not otherwise have direct or sustained contact. Resident Fellows in the past have included distinguished scholars from other institutions, writers, journalists, musicians, and visual artists.

Andrija Dimitrijevic, scholar, filmmaker and editor, is Vice Dean of Film Studies at the Faculty of Dramatic Arts in Belgrade, Serbia. An expert in film editing, he has edited over 30 fiction, documentary and experimental films, both for TV and cinema. He has directed over 15 films and has produced and supervised the film productions of over 60 film students. He will be hosted by the Film Studies department while at Berkeley in September.

Wang Hui teaches in the Department of Chinese Language and Literature, Tsinghua University, Beijing. His research focus is on contemporary



Chinese literature and thinking. He was the executive editor of the magazine *Dushu* from May 1996 to July 2007. Foreign Policy named him as one of the top 100 public intellectuals in the world in May 2008. Wang Hui was an outspoken participant in the 1989 Tiananmen Square protests, for which he was sent to compulsory “re-education” in a poor inland province. He will be hosted by the department of East Asian Languages and Cultures in March-April, 2009.

Anthony Lawson currently holds the position of University Reader in Economics at the University of Cambridge, England, and is Adjunct Professor in Economics at the National University of Ireland, Galway. He is the academic leader of the School of Critical Realism in the Methodology of Economics, which has established itself as one of the most influential movements in contemporary philosophy of the social sciences. Professor Lawson will be hosted by the Philosophy department in September 2008.

Discovery Fellows 2008-2011

The Mellon Discovery Fellowship program brings together graduate students from a variety of disciplines at the early stages of their careers in the belief that it is important and valuable to encourage collaborative exchange from the very beginning of graduate study. Funded by the Townsend Center and the Andrew W. Mellon Foundation, the program supports seven entering graduate students in the humanities and related fields for their first three years of graduate work at Berkeley.

The Center, along with Discovery Program Director Celeste Langan (English), would like to welcome the following students to Berkeley and to the Mellon Discovery program:

Rae Erin Dachille, Buddhist Studies

Lisa Eberle, Ancient History and Mediterranean Archaeology

Alice Goff, History

Kathryn Heard, Jurisprudence and Social Policy Program

Heather Law, Anthropology

Godfrey Plata, Theater, Dance and Performance Studies

Strategic Working Group

The Strategic Working Groups program provides both humanities faculty and faculty working in humanities-related fields with a framework for thinking about curricular innovations that grow out of new research areas. The program encourages selected groups to translate their work into courses, programs, and other concrete and ongoing activities that involve faculty and students at all levels.

The Strategic Working Group *Cultural Forms in Transit* is convened by **Charles Briggs** (Anthropology) and **Deniz Göktürk** (German and Film Studies), who describe the central premise of the project as follows:

“In a world that is transnationally connected through migration, markets, and media, our intellectual maps, cultural policies, and academic departmentalization still rely heavily on categories and labels of identification—defined not in terms of interdependence but territorial fixation, national origin, and “authentic” heritage. Recent critiques suggest that our attempts to think beyond national borders and fixed social domains have been shaped by naïve notions of global and local, of flow and circulation, and of how cultural forms are produced, owned, and valued. When sites of production, translation, and reception are dispersed world wide, each shaped by global/local assemblages of language, interest, and capital, how do we adequately document the complex ways that objects, practices, capital, and bodies circulate between them?”

The Strategic Working Group on Cultural Forms in Transit will meet in Fall 2008 and will bring into conversation researchers who are studying shifting and emerging objects. Their goal, however, is not to compare notes but to collaboratively discover new ways of thinking beyond efforts to “update” concepts and scholarly practices. The problem goes beyond disjunctures between the pace of change in the world and the snail-like pace of “academic time.” The digitization of scholarly writing and its fusion

with other modes of knowledge production and exchange over the Internet suggests how deeply corporations, states, and NGOs are influenced by their readings of academic writing. The central questions for study are: How can we replace established boundary-work practices that promote the illusion of autonomy between disciplines and between “the academy” and “the real world” with intimate understandings of unequal exchanges of knowledge between social domains, thereby generating new ways of enabling scholars to handle the complexities of the twenty-first century?

Working Groups

The Center is pleased to support eleven new Townsend Working Groups in 2008-2009. Working Groups bring together faculty and graduate students from various fields and departments with shared research interests. For information about a specific group, visit our website.

Group on Modern Southeast Asia

Legal Theory Reading Group

Marxism in the Third World

Modernism and Culture

Orientalism

Play Studies

Reading Medieval Theology

Socialism and Sexualities

Urban Peripheries: South-South Dialogues

German Idealism

Memory and Identity in the Ancient World

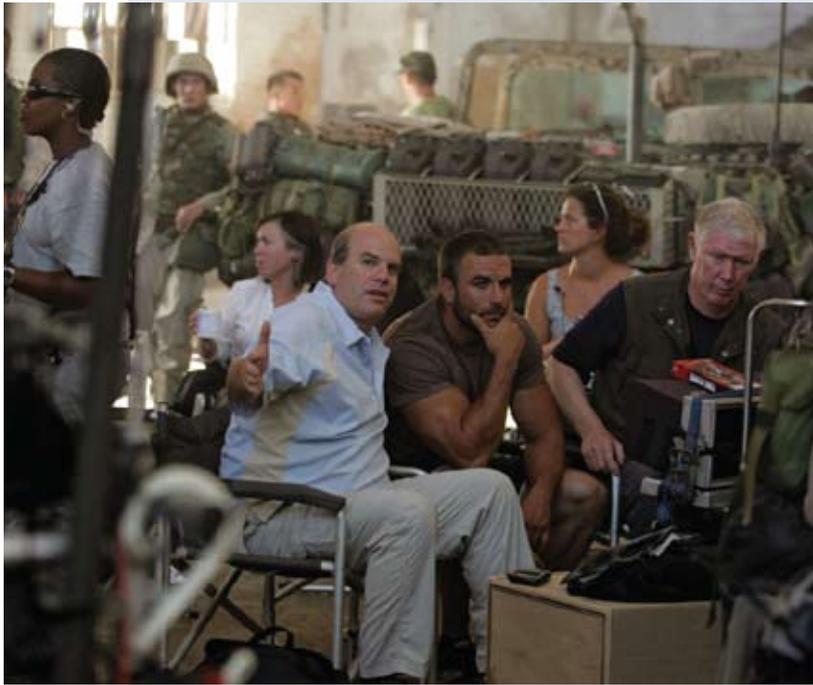


Photo by Paul Schiraldi/HBO

September 10

David Simon: "The Wire: The Audacity of Despair"

Forum on the Humanities and the Public World

Page 17

HIGHLIGHTS

August 28-December 31

Vanishing (Portraits)

Townsend Center Exhibit

Page 30



WEDNESDAY, SEPTEMBER 3

C 56th Annual Noon Concert Series:

Beethoven String Quartet

MUSIC

12:15pm | Hertz Concert Hall

First noon concert of the series, now in its 56th year: Beethoven, String Quartet No. 8 in E minor, Op. 59, No. 2. performed by April Paik, violin, Melisa Lin, violin, Garrett McLean, viola, Ting Chin, cello

Event Contact: 510-642-4864

L Public Sociology/Public Anthropology - Is there a Difference?

Anthropology Lecture Series in Public Anthropology

ANTHROPOLOGY

5pm | Gifford Room, 221 Kroeber Hall

Michael Burawoy, Dept of Sociology, former President, American Sociology Association

THURSDAY, SEPTEMBER 4

L Lunch Poems Kick-off

LUNCH POEMS

12:10pm | Morrison Library, 101 Doe Library

Hosted by Robert Hass and university librarian Thomas C. Leonard, the kickoff features distinguished faculty and staff from a wide range of disciplines introducing and reading a favorite poem.

L Holloway Poetry Readings

ENGLISH

6:30pm | 315 Wheeler Hall, Maude Fife Room

Featuring C.S. Giscombe, Robert Hass, Lyn Hejinian, Geoffrey G. O'Brien and John Shoptaw.

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

SATURDAY, SEPTEMBER 6

L The Art of Sustainability Series: Design and Performance

UC BERKELEY EXTENSION

10am | 95 Third Street, San Francisco
Ryan Stroupe, Pacific Energy Center
Event Contact: 510-642-4111

C Angela Gheorghiu, soprano, with San Francisco Opera Orchestra and Marco Armiliato, conductor

CAL PERFORMANCES

7:30pm | Zellerbach Hall
tickets@calperfs.berkeley.edu

TUESDAY, SEPTEMBER 9

L This Voice which Is Not One: Amy Winehouse and the Ballad of Sonic Blue(s) face Culture

THEATER, DANCE & PERFORMANCE STUDIES

5pm | Durham Studio Theater
Daphne A. Brooks, Princeton University

WEDNESDAY, SEPTEMBER 10

C Contemporary Piano: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

Michael Seth Orland performs works by Morton Feldman and Alban Berg.



Event Contact: 510-642-4864



L David Simon, "The Wire: The Audacity of Despair"

TOWNSEND CENTER FOR THE HUMANITIES

5pm | Maude Fife Room, 315 Wheeler Hall
David Simon is a Baltimore-based author, journalist and writer-producer of television specializing in criminal justice and urban issues. Most recently, David Simon is the creator, executive producer and head writer of the critically acclaimed original HBO series "The Wire."

David Simon is Writer-in-Residence at the Graduate School of Journalism.

Event Contact: 510-643-9670



L Under Oath: The Anthropologist as Witness on the Guatemalan Genocide at the National Court in Madrid, Spain

Anthropology Lecture Series in Public Anthropology
ANTHROPOLOGY

5pm | Kroeber Hall, 221 Gifford Room
Professor Beatriz Manz, Ethnic Studies Department at UC Berkeley



THURSDAY, SEPTEMBER 11

CS ISUS X: Tenth Conference of the International Society for Utilitarian Studies

KADISH CENTER FOR MORALITY, LAW, AND PUBLIC AFFAIRS

9am-5:30pm | Clark Kerr Campus Conference Center, 2601 Warring Street, Berkeley

ISUS X comprises a conference program of 4 plenaries, 39 panels and over 120 presenters offering original research on all aspects of utilitarian moral and political theory, and the development of utilitarianism and its connections with other speculative traditions.

Co-Sponsor: Berkeley Law School

E Center for Race and Gender Fourth Annual Open House

CENTER FOR RACE AND GENDER

4pm | 691 Barrows Hall

Come and learn about the Center for Race and Gender's programs and events, including bi-weekly forums featuring forward-looking research.

Event Contact: 510-643-8488

L Considering Anthropophagy in Tibet

CENTER FOR BUDDHIST STUDIES

5pm | IEAS Conference Room, 2223 Fulton St., 6th Floor

Frances Garrett, University of Toronto

L Holloway Poetry Readings

ENGLISH

6:30pm | 315 Wheeler Hall, Maude Fife Room

Featuring Tom Pickard, British poet

FRIDAY, SEPTEMBER 12

CS ISUS X: Tenth Conference of the International Society for Utilitarian Studies

KADISH CENTER FOR MORALITY, LAW, AND PUBLIC AFFAIRS

9am-5:30pm | Clark Kerr Campus Conference Center, 2601 Warring Street, Berkeley

See Thursday Sep. 11th listing for details.

CS Workshop on Using Film Clips in Language Teaching

BERKELEY LANGUAGE CENTER

3pm | 370 Dwinelle Hall

Mark Kaiser, Associate Director of Berkeley Language Center

L Artist's Talk: Mayumi Oda

INSTITUTE OF EAST ASIAN STUDIES

5:30pm | IEAS Conference Room, 6th Floor, 2223 Fulton Street, Berkeley

Artist Mayumi Oda, trained in Japan and active for many years in the Bay area, will lead a walk-through of "Goddesses," an exhibition of her work on display in the IEAS Gallery.

Co-Sponsors: Center for Japanese Studies, Center for Buddhist Studies

P Unknown Pleasures: The Films of Jia Zhangke

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

Various times | Pacific Film Archive Theater

Ongoing event: September 12 - October 24

SATURDAY, SEPTEMBER 13

CS ISUS X: Tenth Conference of the International Society for Utilitarian Studies

KADISH CENTER FOR MORALITY, LAW, AND PUBLIC AFFAIRS

9am-5:30pm | Clark Kerr Campus Conference Center, 2601 Warring Street, Berkeley

See Thursday Sep. 11th listing for details.

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

CS Places at the Table: Asian Women Artists and Gender Dynamics

CENTER FOR KOREAN STUDIES

9am-5pm | Berkeley Art Museum, Museum Theater

At a time of dynamic changes in Asia, *Places at the Table: Asian Women Artists and Gender Dynamics* explores issues facing Asian women artists, both those who find their inspiration established traditions, and women participating in the international network of contemporary art.

SUNDAY, SEPTEMBER 14

C A Memorial Event for Jorge Liderman

DEPARTMENT OF MUSIC

2pm | Hertz Concert Hall

Program will include Music by Jorge Liderman: Tropes V (Jackie Chew, piano),

Tiempo Viejo (Florian Konzetti, percussion), Aires de Sefarad (Duo 46: Matt Gould, guitar & Beth Ilana, violin), Antigone Furiosa (film clip), Swirling Streams (Berkeley Contemporary Chamber Players)

Event Contact: 510-642-4864

L Art, Censorship, and Politics

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

3pm | Berkeley Art Museum and Pacific Film Archive

Orville Schell and Uli Sigg in conversation

MONDAY, SEPTEMBER 15

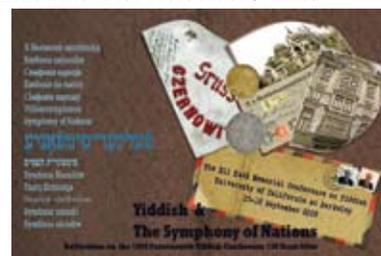
CS The Eli Katz Memorial Conference on Yiddish - Yiddish & The Symphony of Nations

JEWISH STUDIES

9am - 5pm | 370 Dwinelle Hall

A two-day conference featuring reflections on the 1908 Czernowitz Yiddish Conference 100 years later. Evening concerts at the BRJCC.

Co-Sponsors: The Institute of European Studies, The Joseph and Eda Pell Endowment for Holocaust Studies, The Rena and Mark Hauser & Solomon Family Endowment for Holocaust Studies



L Una's Lecture: Quentin Skinner: A Genealogy of Liberty



TOWNSEND CENTER FOR THE HUMANITIES

7:30 pm | Maude Fife Room, 315 Wheeler Hall | Follow-up panel discussion: September 16 | 4-6pm | Geballe Room, 220 Stephens Hall

The Townsend Center welcomes Quentin Skinner, Distinguished Visiting Professor in the Humanities at Queen Mary, University of London and Regius Professor of Modern History at the University of Cambridge.

Event Contact: 510-643-9670

TUESDAY, SEPTEMBER 16

CS The Eli Katz Memorial Conference on Yiddish - Yiddish & The Symphony of Nations

JEWISH STUDIES

9am - 5pm | 370 Dwinelle Hall
 Evening concerts at the BRJCC.
 See Monday Sep. 15th listing for details.

L The Art of Sustainability Series: Seeing the Land: Two Contemporary Napa Landscapes

UC BERKELEY EXTENSION

5pm | 95 Third Street, San Francisco
 Event Contact: 510-642-4111

CS Panel Discussion: Una's Lecture: Quentin Skinner

TOWNSEND CENTER FOR THE HUMANITIES

4pm | Geballe Room, 220 Stephens Hall
 Shannon Stimson, Political Science
 Susan Maslan, French
 Moderated by Anthony J. Cascardi,
 Townsend Center Director

WEDNESDAY, SEPTEMBER 17

C Graduate Performers: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall
 Ethnomusicologists Marié Abe and Allan Mugishagwe and composer Nils Bultmann.
 Event Contact: 510-642-4864

L Cultural Anthropology and National Security: Human Terrain Mapping

RELIGION, POLITICS AND GLOBALIZATION PROGRAM & INSTITUTE OF INTERNATIONAL STUDIES

4pm | 223 Moses Hall
 Montgomery McFate, Defense Department

L The Mystery of Guantanamo Bay

Jefferson Memorial Lecture

GRADUATE COUNCIL

4:10pm | Lipman Room, 8th Floor Barrows Hall

Linda Greenhouse is renowned for her contributions to journalism over the past three decades. Her lecture will be presented in conjunction with Constitution Day.

L In Honor of Fadime: Murder and Shame

Anthropology Lecture Series in Public Anthropology

ANTHROPOLOGY

5pm | Kroeber Hall, 221 Gifford Room

Professor Unni Wikan,
 University of Oslo



THURSDAY, SEPTEMBER 18

L Adventures in Racialization: Current Projects in Immigration and Critical Race Theory

CENTER FOR RACE AND GENDER

4pm | 691 Barrows Hall
 Angela Harris, Professor, Boalt Hall Faculty of Law; Leti Volpp, Professor, Boalt Hall Faculty of Law

L Story Hour Kickoff

STORY HOUR

5pm | 190 Doe Library
 Pulitzer Prize-winning novelist, screenwriter, columnist and short story writer Michael Chabon



L Compassionate Leadership

RELIGION, POLITICS AND GLOBALIZATION PROGRAM

7pm | International House, Chevron Auditorium

A public conversation featuring her Majesty Queen Noor of Jordan, Rabbi Irwin Kula, and the Sakyong of Tibet.

Event Contact: 510-642-7747

Co-Sponsors: The National Jewish Center for Learning and Leadership, Institute of International Studies, International and Area Studies (IAS), International House, Shambhala Center

L ATC Series: Art and Discipline

THE ART, TECHNOLOGY, AND CULTURE COLLOQUIUM OF THE BERKELEY CENTER FOR NEW MEDIA

7:30pm | Berkeley Art Museum Theater
 Steve Kurtz, Artist, Critical Art Ensemble, Buffalo, NY

SUNDAY, SEPTEMBER 21

C Rudolf Buchbinder, piano

CAL PERFORMANCES

3pm | Hertz Concert Hall
tickets@calperfs.berkeley.edu

L China's Emerging Art

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

3pm | Berkeley Art Museum and Pacific Film Archive

A three-way conversation featuring Hou Hanru, Jane DeBevoise, and Ou Ning

MONDAY, SEPTEMBER 22

L In Conversation: Uli Sigg and Wen-hsin Yeh

INSTITUTE OF EAST ASIAN STUDIES

4pm | IEAS Conference Room, 6th Floor, 2223 Fulton Street, Berkeley

Uli Sigg, the collector behind *Mahjong* at the Berkeley Art Museum, witnessed much of China's evolution from the Cultural Revolution to the dynamic culture of today. In conversation with Wen-hsin Yeh, UCB History Professor specializing in Modern Chinese History, Sigg will discuss the history that unfolded before him.

Co-Sponsors: UC Berkeley Art Museum and Pacific Film Archive, Center for Chinese Studies

P Sierra Leone's Refugee All Stars

Depth of Field Film + Video Series

TOWNSEND CENTER FOR THE HUMANITIES

7pm | 220 Stephens Hall, Geballe Room

Refugee All Stars follows a group of musicians living in a refugee camp in Sierra Leone as they come together to form an impromptu touring group, composing songs that reflect the experiences of refugees in the camps. The film offers an impressive blend of performance and reportage as it follows the group on its journey.

Event Contact 510-643-9670



EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

TUESDAY, SEPTEMBER 23

L Negotiating Arab-Israeli Peace RELIGION, POLITICS AND GLOBALIZATION PROGRAM & INSTITUTE OF INTERNATIONAL STUDIES

2pm | Martin Luther King Jr. Student Union, Tilden Room

Speakers Daniel Kurtzer, Former U.S. ambassador to Israel and Egypt; S. Daniel Abraham Chair in Middle East Policy Studies, Woodrow Wilson School of Public and International Affairs, Princeton University; Scott Lasensky, Senior Research Associate and Middle East Expert, United States Institute of Peace

E Karl Kasten Retrospective and the Berkeley School 1930 - 1950

DEPARTMENT OF ART PRACTICE

Ongoing exhibition: September 23 - October 18, Tuesday - Saturday 12-4PM

Opening reception 4pm | Worth Ryder Gallery, 116 Kroeber Hall

Karl Kasten's retrospective exhibition will present a wide array of paintings and artworks created by this very influential artist and educator. The works in the exhibition will cover Kasten's nearly 70 year relationship with the University and will feature works created by former colleagues and students alike.

Event Contact: 510-334-2776



WEDNESDAY, SEPTEMBER 24

C Art Song: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

Angela Arnold, soprano; Jeffrey Sykes, piano. Songs by Wolf, Chausson, Debussy, Richard Strauss and American composers William Grant Still, Margaret Bonds and Kirke Mechem

Event Contact: 510-642-4864

L Urban Outcasts: A Comparative Analysis of Advanced Marginality

Anthropology Lecture Series in Public Anthropology
ANTHROPOLOGY

2pm | Gifford Room, 221 Kroeber Hall

Loïc Wacquant, Sociology Department at UC Berkeley



THURSDAY, SEPTEMBER 25

L Ai Weiwei and Uli Sigg

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

12pm | Berkeley Art Museum and Pacific Film Archive

Ai Weiwei will join collector and former Swiss ambassador to China Uli Sigg to comment informally on wide-ranging issues pertaining to art and contemporary China.

L **America Between the Wars: From 11/9 to 9/11**

INSTITUTE OF INTERNATIONAL STUDIES

12:30pm | 223 Moses Hall

Professor James Goldgeier, George Washington University; Derek Chollet, Senior Fellow, Center for a New American Security

Event Contact: 510-642-7747

L **James Fallows on China and the United States**

INSTITUTE OF INTERNATIONAL STUDIES

4pm | Barrows Hall, Lipman Room, 8th Floor

James Fallows, National Correspondent, *The Atlantic Monthly*

Event Contact: 510-642-7747

Co-Sponsors: Institute of East Asian Studies, Institute of Governmental Studies, International House, Osher Lifelong Learning Program

L **The Art of Sustainability Series: The Eco-Art of Lita Albuquerque**

UC BERKELEY EXTENSION

5pm | 95 Third Street, San Francisco

Lita Albuquerque is an internationally renowned installation and environmental artist investigating the development of a visual language that translates the vastness of time and space to a human scale.

Event Contact: 510-642-4111

CS **Orienting Istanbul: The Cultural Capital of Europe?**

CENTER FOR MIDDLE EASTERN STUDIES

This 3-day conference brings new sociological research on technologies of government, carried out in several disciplines together with humanistic studies on the production and consumption of culture through the fields of literature, art, and film.

Today's events include:

The Sound of Istanbul

For more information please visit:

www.ced.berkeley.edu/istanbulconference



P **Mark Morris Dance Group: Romeo & Juliet, on Motifs of Shakespeare, with Berkeley Symphony Orchestra**

CAL PERFORMANCES

8pm | Zellerbach Hall

The West Coast premiere of Mark Morris's *Romeo & Juliet*.

tickets@calperfs.berkeley.edu

FRIDAY, SEPTEMBER 26

CS **Conference on African and Afro-Caribbean Performance**

THEATER, DANCE AND PERFORMANCE STUDIES

Event information at www.berkeleytdps.org

The conference brings together scholars from Africa, the Caribbean, Europe and the US to examine how African and Afro-Caribbean performance cultures are being re-imagined. Featured speakers include Ngugi wa Thiong'o, Gerard Aching, Pauline Malefane and Tejumola Olaniyan.

Event Contact: 510-643-6965

CS **Orienting Istanbul: The Cultural Capital of Europe?**

CENTER FOR MIDDLE EASTERN STUDIES

See Thursday Sep. 25th listing for details.

Today's events include:

Architectures of Exclusion

Spaces of Nostalgia

Nostalgic Modernity

For more information please visit:

www.ced.berkeley.edu/istanbulconference



L **A Brief History of the Universe of Foreign Language Education: or, Dirty Little Secrets**

BERKELEY LANGUAGE CENTER

3pm | 370 Dwinelle Hall

Peter Patrikis, Director Winston Churchill Foundation

L **Key Notes: Mark Morris Dance Group, Romeo & Juliet, On Motifs of Shakespeare**

CAL PERFORMANCES

5pm | Zellerbach Hall Lobby Mezzanine

Cal Performances director Robert Cole and Prof. Richard Taruskin of the Department of Music discuss Mark Morris's new work based on Prokofiev's original music and the original story concept by Soviet dramatist Sergei Radlov.

P **Mark Morris Dance Group: Romeo & Juliet, on Motifs of Shakespeare, with Berkeley Symphony Orchestra**

CAL PERFORMANCES

8pm | Zellerbach Hall

See Thursday Sep. 25th listing for details.



SATURDAY, SEPTEMBER 27

CS Conference on African and Afro-Caribbean Performance

THEATER, DANCE AND PERFORMANCE STUDIES

event information at www.berkeleytdps.org

See Friday Sep. 26th listing for details.

Event Contact: 510-643-6965

L The Art of Sustainability Series: Overcoming Inertia with Green Design

UC BERKELEY EXTENSION

10am | 95 Third Street, San Francisco

Event Contact: 510-642-4111

P Anime Masters & Masterpieces: Grave of the Fireflies

CENTER FOR JAPANESE STUDIES

2pm | Pacific Film Archive Theater

With an academic roundtable moderated by UC Berkeley professor, Dan O'Neill.

P Mark Morris Dance Group: Romeo & Juliet, on Motifs of Shakespeare, with Berkeley Symphony Orchestra

CAL PERFORMANCES

8pm | Zellerbach Hall

See Thursday Sep. 25th listing for details.

CS Orienting Istanbul: The Cultural Capital of Europe?

CENTER FOR MIDDLE EASTERN STUDIES

See Thursday Sep. 25th listing for details.

Today's events include:

The Cinematic City

Art in the City

Cultures of Spectacle

Future(s) of the City

For more information please visit:

www.ced.berkeley.edu/istanbulconference

EVENT KEY

C CONCERTS

E EXHIBITIONS

P PERFORMANCES

CS CONFERENCES AND SYMPOSIA

L LECTURES, COLLOQUIA AND READINGS

SUNDAY, SEPTEMBER 28

CS Conference on African and Afro-Caribbean Performance

THEATER, DANCE AND PERFORMANCE STUDIES

event information at www.berkeleytdps.org

See Friday Sep. 26th listing for details.

Event Contact: 510-643-6965



C Mark Morris Dance Group: Romeo & Juliet, on Motifs of Shakespeare, with Berkeley Symphony Orchestra

CAL PERFORMANCES

3pm | Zellerbach Hall

See Thursday Sep. 25th listing for details.

TUESDAY, SEPTEMBER 30

L Colorlust: The Other's Bones, Flesh and Blood

GENDER & WOMEN'S STUDIES

4pm | 190 Barrows Hall

Trinh Minh-ha, Professor, Gender & Women's Studies and Rhetoric

Co-Sponsors: Beatrice Bain Research Group, Center for the Study of Sexual Cultures

L Ai Weiwei and Jeff Kelley

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

4pm | Berkeley Art Museum and Pacific Film Archive

Ai Weiwei and critic and curator Jeff Kelley will discuss a range of issues pertaining to Chinese contemporary art, including the history and condition of artistic freedom in China today.

Co-Sponsor: Institute of East Asian Studies

WEDNESDAY, OCTOBER 1

C Schoenberg's Verklärte Nacht: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

Arnold Schoenberg, Verklärte Nacht ("Transfigured Night"), Op. 4. April Paik & Jessica Ling, violin; Kristine Pacheco & Tovah Keynton, viola; Kevin Yu & Diana Lee, cello

Event Contact: 510-642-4864

L Alexander McCall Smith

CAL PERFORMANCES

8pm | Zellerbach Hall

Cal Performances presents Scottish author Alexander McCall Smith, a modern-day P.G. Wodehouse and the creator of the "utterly charming and compulsively readable" (*Newsweek*) Precious Ramotswe series.

THURSDAY, OCTOBER 2

L Race and Space: Residential Location and Labor Market Outcomes

CENTER FOR RACE AND GENDER

4pm | 691 Barrows Hall

Steven Raphael, Professor of Public Policy, Goldman School of Public Policy; John Quigley, Professor, Department of Economics

L Thinking about Religion, Belief and Politics

Foerster Lectures on the Immortality of the Soul

GRADUATE COUNCIL

4:10pm | Alumni House, Toll Room

Talal Asad, Professor of Anthropology at the City University of New York Graduate Center, is a socio-cultural anthropologist, renowned for his contributions and research on the phenomenon of religion and secularism, and the religious revival in the Middle East.

L Lunch Poems Presents Ilya Kaminsky

LUNCH POEMS

12:10pm | Morrison Library, 101 Doe Library

Born in Odessa, Ilya Kaminsky immigrated to the United States in 1993 when his family was granted asylum by the American government. Kaminsky teaches comparative literature, poetry and literary translation at San Diego State University.

L No Laughing Matter

Sather Classical Lectures

CLASSICS DEPARTMENT

8:10pm | 315 Wheeler Hall, Maude Fife Room

Professor Mary Beard, Cambridge University, presents a series of lectures under the theme of "Roman Laughter."

SATURDAY, OCTOBER 4

CS Berkeley Workshop on Affix Ordering

DEPARTMENT OF LINGUISTICS

9am-6pm | 370 Dwinelle Hall

A workshop on the complexity of affix ordering in specific languages/language families, empirical challenges for current theories, and unified explanations for the range of cross-linguistic affix ordering patterns attested to date.

SUNDAY, OCTOBER 5

CS Berkeley Workshop on Affix Ordering

DEPARTMENT OF LINGUISTICS

9am-6pm | 370 Dwinelle Hall

See Saturday Oct. 4th listing for details.

C Richard Goode, piano

CAL PERFORMANCES

3pm | Zellerbach Hall

Hailed for music-making of unrivaled emotional power, depth, and expression, pianist Richard Goode returns with a program of works by Bach and Chopin.

tickets@calperfs.berkeley.edu

P Taxi to the Dark Side

UCB HUMAN RIGHTS CENTER

4pm | 220 Stephens Hall, Geballe Room
Academy Award winning film, "Taxi to the Dark Side" offers an in-depth look at the torture practices of the United States in Afghanistan, Iraq, and Guantanamo Bay, focusing on an innocent taxi driver in Afghanistan who was tortured and killed in 2002. Free screening.

Co-Sponsor: Townsend Center for the Humanities



MONDAY, OCTOBER 6



L "Taxi to the Dark Side," and the US War on Terror

UCB HUMAN RIGHTS CENTER

4pm | 315 Wheeler Hall, Maude Fife Room

Film director Alex Gibney, Academy Award-winning producer of "Taxi to the Dark Side," will speak on the US war on terror, in conversation with Lowell Bergman, UCB School of Journalism.

Co-Sponsor: Townsend Center for the Humanities

TUESDAY, OCTOBER 7



L Seymour Hersh: Journalism and Human Rights

TOWNSEND CENTER FOR THE HUMANITIES

8pm | Zellerbach Hall

One of the most influential and acclaimed investigative reporters of the past 50 years, Pulitzer Prize-winning journalist Seymour Hersh commands respect for his ongoing and incisive examinations of the abuse of power in the name of national security.

Presented in cooperation with Cal Performances.



WEDNESDAY, OCTOBER 8

C New Choral Music: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

New choral music by Berkeley composers including Robin Estrada, Cindy Cox and Jean Ahn and performed by visiting chorus Ateneo Chamber Singers (Phillipines).

Event Contact: 510-642-4864

L Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present Day

Anthropology Lecture Series in Public Anthropology
ANTHROPOLOGY

5pm | Kroeber Hall, 221 Gifford Room

In *Medical Apartheid*, Harriet A. Washington traces the history of medical experimentation on African-Americans from antebellum operating rooms to crowded public schools in present day Boston and Baltimore.



P Druid Theatre Company: Synge's "The Playboy of the Western World" and "The Shadow of the Glen"

CAL PERFORMANCES

8pm | Roda Theatre, 2025 Addison St, Berkeley

Making its Bay Area debut, the Druid Theatre Company brings a double bill of Irish playwright John Millington Synge's masterpieces.

Co-Sponsors: Berkeley Repertory Theater

THURSDAY, OCTOBER 9

L Paranoid Empire: Spectors from Guantanamo and Abu Ghraib

BEATRICE BAIN RESEARCH GROUP

4pm | 315 Wheeler Hall, Maude Fife Room
 Anne McClintock, University of Wisconsin-Madison.

Co-Sponsors: Dept of English, Gender & Women's Studies, Center for the Study of Sexual Cultures

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

L Story Hour in the Library

STORY HOUR

5pm | 190 Doe Library

Authors Clark Blaise and Bharati Mukherjee.

C Cesaria Evora, singer



CAL PERFORMANCES

8pm | Zellerbach Hall

The reigning queen of world music returns for a rewarding evening of Cape Verde morna music.

tickets@calperfs.berkeley.edu

P Druid Theatre Company: Synge's "The Playboy of the Western World" and "The Shadow of the Glen"

CAL PERFORMANCES

8pm | Roda Theatre, 2025 Addison St, Berkeley

See Wednesday Oct. 8th listing for details.

L The Funny Side of Cicero

Sather Classical Lectures

CLASSICS DEPARTMENT

8:10pm | 2040 Valley Life Sciences Building

Professor Mary Beard, Cambridge University, presents a series of lectures under the theme of "Roman Laughter."

FRIDAY, OCTOBER 10

L Druid Theatre Company

CAL PERFORMANCES

6pm | Roda Theatre, 2025 Addison St, Berkeley

Maureen Hughes, Druid Theatre Company Casting Director and Charlotte McIver, a doctoral candidate in Theater, Dance and Performance Studies at UC Berkeley, discuss the only complete staging of all John Millington Synge's works.

P Druid Theatre Company: Synge's "The Playboy of the Western World" and "The Shadow of the Glen"

CAL PERFORMANCES

8pm | Roda Theatre, 2025 Addison St, Berkeley

See Wednesday Oct. 8th listing for details.

C Cesaria Evora, singer

CAL PERFORMANCES

8pm | Zellerbach Hall

See Thursday Oct. 9th listing for details.

P Measure for Measure: by William Shakespeare

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

What happens when government rule is driven by religious and social mores? *Measure for Measure* resonates as loudly today as when Shakespeare asked that question over 400 years ago. Directed by Peter Glazer.

Event Contact: 510-642-8827

C University Symphony Orchestra: Brahms Symphony

DEPARTMENT OF MUSIC

8pm | Hertz Concert Hall

The University Symphony Orchestra performs Brahms' Symphony No. 2.

Event Contact: 510-642-4864

SATURDAY, OCTOBER 11

CS Engaging Aging Through the Humanities

UC BERKELEY RESOURCE CENTER ON AGING; UC BERKELEY CENTER FOR MEDICINE, THE HUMANITIES AND LAW

9am - 5:30pm | 220 Stephens Hall, Geballe Room

This conference will look at aging and old age through the various lenses of the arts and humanities.

For more information, visit:

<http://ist-socrates.berkeley.edu/~aging/>

L Haruki Murakami

CAL PERFORMANCES

8pm | Zellerbach Hall

Japan's leading novelist, writer and translator, Haruki Murakami reads from his work and discusses his writing processes. tickets@calperfs.berkeley.edu

Co-Sponsor: The Center for Japanese Studies at UC Berkeley



P Druid Theatre Company: Synge's "The Playboy of the Western World" and "The Shadow of the Glen"

CAL PERFORMANCES

2pm and 8pm | Roda Theatre, 2025 Addison St, Berkeley

See Wednesday Oct. 8th listing for details.

P Measure for Measure: by William Shakespeare

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See Friday Oct. 10th listing for details.

C University Symphony Orchestra: Brahms Symphony

DEPARTMENT OF MUSIC

8pm | Hertz Concert Hall

See Friday Oct. 10th listing for details.

SUNDAY, OCTOBER 12

L Japanese Literature on the Global Stage: The Murakami Symposium

CENTER FOR JAPANESE STUDIES

10am | Alumni House, Toll Room

Including Jay Rubin, Harvard Univ., Rebecca Suter, Univ. of Sydney, Matthew Strecher, Winona State Univ., and Stephen Snyder, Middlebury College. Moderated by UC Berkeley professor, Alan Tansman.

Co-Sponsors: Dept. of East Asian Languages and Cultures and the Townsend Center for the Humanities

P Druid Theatre Company: Synge's "The Playboy of the Western World" and "The Shadow of the Glen"

CAL PERFORMANCES

3pm | Roda Theatre, 2025 Addison St, Berkeley

See Wednesday Oct. 8th listing for details.

P Measure for Measure: by William Shakespeare

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See Friday Oct. 10th listing for details.

MONDAY, OCTOBER 13

L ATC Series: Tracking Transience: The Orwell Project

THE ART, TECHNOLOGY, AND CULTURE COLLOQUIUM OF THE BERKELEY CENTER FOR NEW MEDIA

7:30pm | 160

Kroeber Hall

Hasan Elahi, Artist, SJSU



TUESDAY, OCTOBER 14

L Berkeley Writers at Work with Robert Reich

COLLEGE WRITING PROGRAMS

12pm | Morrison Library 101 Main Library
Professor of Public Policy Robert Reich, former Secretary of Labor, is the author of 11 books including *Locked in the Cabinet* and *Supercapitalism*. Professor Reich will read from his works, be interviewed about his writing process, and take questions on writing from the audience.

Event Contact: 510-642-0875

P KIROV BALLET & ORCHESTRA OF THE MARIINSKY THEATRE

CAL PERFORMANCES

8pm | Zellerbach Hall

The historic Kirov Ballet of the Mariinsky Theatre in St. Petersburg performs *Don Quixote* and a thrilling program of mixed repertory.

tickets@calperfs.berkeley.edu

L Holloway Poetry Readings

ENGLISH

6:30pm | 315 Wheeler Hall, Maude Fife Room

Featuring Michael McClure, beat poet

WEDNESDAY, OCTOBER 15

C Gospel: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

University Gospel Choir directed by D. Mark Wilson, "Hear it in the Air: Gospel Music for Changing Times."

Event contact: 510-642-4864

L **Laughter Testing Sorrow: Construction of Race, Gender and Sexual Orientation in the Execution of Wanda Jean Allen**

Anthropology Lecture Series in Public Anthropology
ANTHROPOLOGY

5pm | Kroeber Hall, 221 Gifford Room
 Dr. Brackette Williams, anthropologist; Senior Justice Advocate, Open Society Institute.



P **Kirov Ballet & Orchestra of the Mariinsky Theatre**

CAL PERFORMANCES

8pm | Zellerbach Hall
 See Tuesday Oct. 14th listing for details.

THURSDAY, OCTOBER 16

L **The Power of Laughter**

Sather Classical Lectures
CLASSICS DEPARTMENT

8:10pm | 370 Dwinelle Hall
 Professor Mary Beard, Cambridge University, presents a series of lectures under the theme of “Roman Laughter.”

P **I Love Beijing: The Films of Ning Ying**

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
 Various times, Oct. 16-19 | Pacific Film Archive Theater

With lucid visual intelligence, Ning Ying’s films map the shifting physical and social topography of contemporary China, capturing places and people in perpetual motion. Ning Ying is an artist in residence at PFA this fall, appearing in person to discuss her films and offering a master class for UC Berkeley students.



FRIDAY, OCTOBER 17

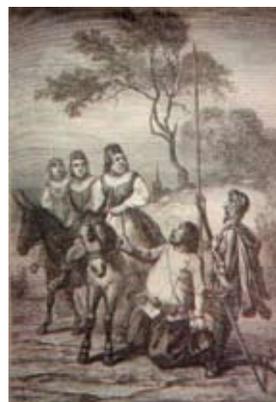
CS **California Cervantes Conference: Cervantes and Romance**

DEPARTMENT OF SPANISH AND PORTUGUESE

1-5pm | Geballe Room, 220 Stephens Hall
 The University of California, Berkeley, with the sponsorship of the Cervantes Society of America, hosts a two-day conference on Cervantes and Romance. Keynote speaker is Marina Brownlee, Robert Schirmer Professor of Spanish at Princeton University (see October 18 listing).

Please contact 510.642.0281 for complete schedule.

Co-sponsors: Division of Arts and Humanities, Center for Spanish, and the Townsend Center for the Humanities.



CS **China Transformed: Artscape/Cityscape**



HISTORY OF ART DEPARTMENT

4pm | Berkeley Art Museum, Museum Theater

In this two-day international symposium, leading curators, critics and scholars will look at artists working in different mediums as they react to the new Chinese megacity. Speakers include Wu Hung, Julia Andrews, Hou Hanru, William Schaefer, Pauline Yao, Kuiyi Shen, Jerome Silbergeld, Zheng Shengtian, Wendy Larson and Bérénice Reynaud.

CS **Celebration of Russian Culture**

CAL PERFORMANCES

4pm-6pm | Hertz Hall

A discussion about Orientalism in Classical Russian Ballet. Organized in conjunction with performances by Kirov Ballet and Orchestra of the Mariinsky Theatre (Oct 13-19); presentations by Victoria Bonnell of UC Berkeley’s Institute for Slavic, East European and Eurasian Studies, Russian Dance scholar Tim Scholl of Oberlin College, and others.

P **Kirov Ballet & Orchestra of the Mariinsky Theatre**

CAL PERFORMANCES

8pm | Zellerbach Hall

See Tuesday Oct. 14th listing for details.

P **Measure for Measure: by William Shakespeare**

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See Friday Oct. 10th listing for details.

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

SATURDAY, OCTOBER 18

CS California Cervantes Conference: Cervantes and Romance

DEPARTMENT OF SPANISH AND PORTUGUESE

9am-5pm | Geballe Room, 220 Stephens Hall

Marina Brownlee, Robert Schirmer Professor of Spanish at Princeton University, will deliver a keynote address at 11:00am, conference continues until 5pm. Please contact 510.642.0281 for complete schedule.

Co-sponsors: Division of Arts and Humanities, Center for Spanish, and the Townsend Center for the Humanities.

CS What's Happening: Contemporary Art

UC Berkeley Art Alumni Symposium VI

ART ALUMNI GROUP

9:30am-4pm | 160 Kroeber Hall

The 6th annual Art Alumni Symposium presents "What's Happening," an exchange by now-oriented artists and educators, exploring the processes of contemporary artists, the dynamic postmodern political and social force in today's art world.

More information at www.calartalumni.org

CS China Transformed: Artscape/Cityscape

HISTORY OF ART DEPARTMENT

9:30am-5:30pm | Berkeley Art Museum, Museum Theater

See Friday Oct. 17th listing for details.

P Kirov Ballet & Orchestra of the Mariinsky Theatre

CAL PERFORMANCES

2pm & 8pm | Zellerbach Hall

See Tuesday Oct. 14th listing for details.

P Measure for Measure: by William Shakespeare

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See Friday Oct. 10th listing for details.

SUNDAY, OCTOBER 19

P Measure for Measure: by William Shakespeare

THEATER, DANCE AND PERFORMANCE STUDIES

2pm | Zellerbach Playhouse

See Friday Oct. 10th listing for details.

P Kirov Ballet & Orchestra of the Mariinsky Theatre

CAL PERFORMANCES

3pm | Zellerbach Hall

See Tuesday Oct. 14th listing for details.

C Piotr Anderszewski, piano

CAL PERFORMANCES

5pm | Hertz Concert Hall

Piotr Anderszewski returns to Cal Performances with a recital program of Mozart and Bach.

tickets@calperfs.berkeley.edu

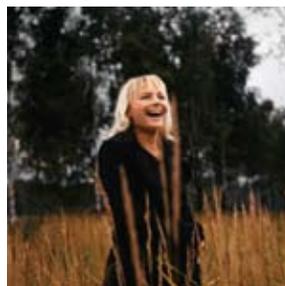
MONDAY, OCTOBER 20

P The Monastery: Mr. Vig and the Nun

Depth of Field Film + Video Series

TOWNSEND CENTER FOR THE HUMANITIES

7pm | 220 Stephens Hall, Geballe Room



When Jorgen Vig decided to donate his aging Danish estate to the Russian Orthodox Church for use as a monastery, the last place he expected to find resistance was from one of the nuns who arrived to take up residence. *The Monastery* follows Vig as he works toward realizing his forty-year dream and shows the struggle he encounters as an aging bachelor learning to live with stern and sometimes stubborn housemates.

Event Contact 510-643-9670

WEDNESDAY, OCTOBER 22

C Gamelan: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

University Gamelan Ensembles present a program of Javanese music and song; Midiyanto and Ben Brinner, directors.

Event contact: 510-642-4864

THURSDAY, OCTOBER 23

L Feminism, the Political and the International

GENDER & WOMEN'S STUDIES

4pm | 190 Barrows Hall

Vivienne Jabri, King's College, London, explores the implications for feminism of late modern manifestations of power.

P Film: Ning Ying's "For Fun"

PACIFIC FILM ARCHIVE

7:30pm | Pacific Film Archive Theater

The first film in the Beijing Trilogy begins with a loving but unsentimental tribute to traditions and people forced into obsolescence.

Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

P The Plebians Rehearse the Uprising, by Gunter Grass

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Hall, Room 7

The 1953 workers' uprising in East Berlin rages in the streets, but Bertolt Brecht is noticeably absent. Absorbed in rehearsal, Brecht fails to support the revolt, betraying not only the workers, but his own self as well.

Event Contact: 510-642-8827

L **The Sense of Humor**

Sather Classical Lectures

CLASSICS DEPARTMENT

8:10pm | 370 Dwinelle Hall

Professor Mary Beard, Cambridge University, presents a series of lectures under the theme of “Roman Laughter.”

FRIDAY, OCTOBER 24

P **Laurie Anderson: Homeland**

CAL PERFORMANCES

8pm | Zellerbach Hall

Laurie Anderson brings her new work, “Homeland,” to Zellerbach Hall, commissioned in part by Cal Performances.



P **The Plebians Rehearse the Uprising, by Gunter Grass**

THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Hall, Room 7

See Thursday Oct. 23rd listing for details.

P **Film: Ning Ying’s “On the Beat”**

PACIFIC FILM ARCHIVE

8:30pm | Pacific Film Archive Theater

The centerpiece of Ning Ying’s Beijing Trilogy.

Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

SATURDAY, OCTOBER 25

L **Free Speech: New Media, Performance, and Democracy: A Conversation with Laurie Anderson**

CAL PERFORMANCES

2pm | Wheeler Auditorium

Ken Goldberg of the Berkeley Center for New Media and multi-media artist Laurie Anderson exchange ideas about politics, technology, and art in conjunction with Anderson’s performances of “Homeland” (Oct 24-25). In association with the Art, Technology and Culture Colloquium at UC Berkeley.

P **The Plebians Rehearse the Uprising, by Gunter Grass**

THEATER, DANCE AND PERFORMANCE STUDIES

2pm | Zellerbach Hall, Room 7

See Thursday Oct. 23rd listing for details.

P **Film: Ning Ying’s “I Love Beijing”**

PACIFIC FILM ARCHIVE

6:30pm | Pacific Film Archive Theater

The Beijing Trilogy accelerates to its conclusion in “I Love Beijing.”

Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

P **Laurie Anderson: Homeland**

CAL PERFORMANCES

8pm | Zellerbach Hall

See Friday Oct. 24th listing for details.

CS **Altered States: Metamorphosis, Epiphany, Revolution**

COMPARATIVE LITERATURE

10am-10pm | 220 Stephens Hall, Geballe Room

The theme of this year’s annual graduate student conference in Comparative Literature is “Altered States.” In three panels, we will use alteration as a means to think about the formal and theoretical challenges of metamorphosis, religious ecstasy, and state change. How does physical transformation demolish and reconstruct subjectivity? Keynote address by Amy Hollywood, Harvard Divinity School.

SUNDAY, OCTOBER 26

P **Film: Ning Ying’s “Railroad of Hope” (plus shorts)**

PACIFIC FILM ARCHIVE

1:30pm | Pacific Film Archive Theater

Information at www.bampfa.berkeley.edu

Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

P **Film: Ning Ying’s “Perpetual Motion”**



PACIFIC FILM ARCHIVE

4pm | Pacific Film Archive Theater

Information at www.bampfa.berkeley.edu

Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

C Jerusalem Symphony Orchestra; Leon Botstein, conductor; Robert McDuffie, violin

CAL PERFORMANCES

7pm | Zellerbach Hall

Since its inception, the Jerusalem Symphony Orchestra has dedicated itself to playing masterpieces from the Baroque to the contemporary.

tickets@calperfs.berkeley.edu

MONDAY, OCTOBER 27

L Master Class with Ning Ying

PACIFIC FILM ARCHIVE

4pm | Pacific Film Archive Theater

Join Ning Ying for a lively discussion about her work as a documentary and feature filmmaker.

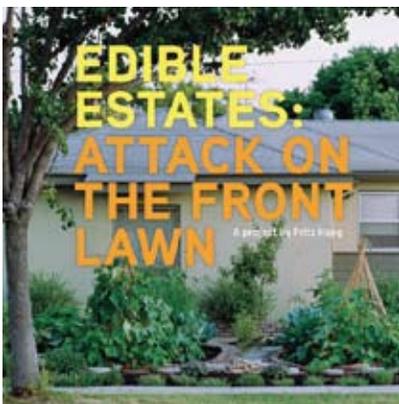
Co-Sponsors: Consortium for the Arts, Center for Chinese Studies, Center for Asian American Media

L Artist Lecture: Fritz Haeg

DEPARTMENT OF ART PRACTICE

7:30pm | 160 Kroeber Hall

Mr. Haeg is especially well known for his environmental work, including *Edible Estates*, an ongoing landscaping project in which, over the last few years, he has persuaded suburban homeowners to replace their front lawns with vegetable gardens.



TUESDAY, OCTOBER 28

L Natural Capitalism: The Next Industrial Revolution

Barbara Weinstock Memorial Lectures on the Morals of Trade

GRADUATE COUNCIL

4:10pm | Lipman Room, 8th Floor Barrows Hall

Amory Lovins is a distinguished energy, business, and security analyst. For five decades, he has applied his knowledge and passion for science to create solutions to some of the world's most challenging problems.

WEDNESDAY, OCTOBER 29

C Viola, Percussion & Electronics: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15pm | Hertz Concert Hall

Ellen Ruth Rose, viola & Chris Froh, percussion, Aaron Einbond, *Beside Oneself*; John MacCallum, ...*almost like hail*; Linda Bouchard, *4LN*

Event contact: 510-642-4864

L Regent's Lecturer

COMPARATIVE LITERATURE

5pm | 220 Stephens Hall, Geballe Room

Norma Cole, poet

L Plunder and the Rule of Law

Anthropology Lecture Series in Public Anthropology

ANTHROPOLOGY

5pm | Gifford Room, 221 Kroeber Hall

Laura Nader, Anthropology Department at UC Berkeley



THURSDAY, OCTOBER 30

L Instances of Time: Poetry and Performance

COMPARATIVE LITERATURE

5pm | 4337 Dwinelle - CL Library

Norma Cole, poet

L Holloway Poetry Readings

ENGLISH

6:30pm | 315 Wheeler Hall, Maude Fife Room

D.S. Marriott, UC Santa Cruz

L Seeing the Joke

Sather Classical Lectures

CLASSICS DEPARTMENT

8:10pm | 370 Dwinelle Hall

Professor Mary Beard, Cambridge University, presents a series of lectures under the theme of "Roman Laughter."

E Vanishing (Portraits)

Photographs by Stephen Sharnoff with commentary by Suzanne Guerlac

August 28 through December 31, 2008

Vanishing (Portraits) features color photographs of miniature (mostly black and white) cemetery portraits found on tombstones in the south of France. These portraits of portraits explore themes of history, memorialization and time. Sharnoff writes: “I was moved by two desires: first to record effects of time on the found photographs showing the alterations due to years of exposure; and second, to preserve the portraits before further damage made them unrecognizable. I felt connected to the person in the picture, and to whoever placed the original photograph there. I also felt as though I were channeling the effort of the original photographer.” Sharnoff has exhibited at the Tongass National Forest in Juneau, Alaska (1991) and the Center for Latin American Studies at UC Berkeley (2002). His photographic guide to the wildflowers of the Sierra Nevada is forthcoming with University of California Press. He lives in Berkeley and Forcalquier, France.

Suzanne Guerlac is Professor of French at the University of California, Berkeley.



E Portals

Paintings and relief prints by Julie Oppermann

September 5 through December 15, 2008

The Townsend Center is pleased to present “Portals,” an exhibition of small watercolor paintings and relief prints by Julie Oppermann, a doctoral candidate in Neuroscience at UC Berkeley. In her work, Oppermann borrows imagery from textile patterns, wallpaper designs, and other decorative arts. The collage of these elements creates intimate dreamscapes—drawing the viewer into an imaginative world of colors, patterns and shapes. In all of the paintings, colors, lines and forms come together in unexpected ways. The layering of elements creates an illusion of depth and space, and the transparency of the watercolors allows the bottom layers to be visible though the top layers.

Townsend Center Webcasts

TOWNSENDCENTER.BERKELEY.EDU



In Conversation

|| April 2008

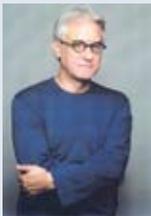
Leon Fleisher, Pianist and Conductor



On Global Memory

|| April 2008

Homi Bhabha, English, Harvard University



Blackface Then and Now

|| March 2008

Greil Marcus, Cultural critic



Performing Past and Present

|| November 2007

Robert LePage, Playwright and Director



The Flying Manuscript

|| February 2006

Hélène Cixous, Université de Paris VIII



Ballet and Sex

|| February 2005

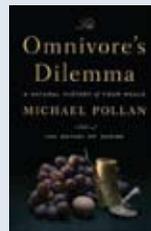
Joan Acocella, Dance critic



From Cyborgs to Companion Species

|| September 2003

Donna Haraway, UC Santa Cruz



Cannabis, Forgetting, and the Botany of Desire

|| November 2002

Michael Pollan, Journalist



Migrations

|| February 2002

Sebastião Salgado, Photographer

Photo Credits:

Page 3: by Julie Van Scoy.

Page 4 & 16: David Simon on the set of *The Wire* by Paul Schiraldi/HBO.

Page 21: Maile Okamura as Juliet and Noah Vinson as Romeo of Mark Morris Dance Group by Gene Schiavone.

Cover & Page 22: From Moko Jumbies: The Dancing Spirits of Trinidad A Photographic Essay of the Stilt-Walkers of Trinidad and Tobago. Published by Pointed Leaf Press, LLC.

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University of California

Berkeley, CA 94720

HG-09

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English

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FALL SEMESTER DEADLINES

Project on Disciplinary Innovation	Friday, September 5, 2008
Conference and Lecture Grants	Friday, September 12, 2008
Townsend Departmental Residencies	Monday, November 14, 2008
Townsend Fellowships	Monday, November 14, 2008
G.R.O.U.P.: Courses, Team, & Apprenticeships	Monday, November 14, 2008
Collaborative Research Seminars	Monday, November 14, 2008

For more information, please visit:

townsendcenter.berkeley.edu